COMIX PLUGOLA: FAN'TOONS 9 is .75/.39 from Edd Vick, 1002 Fuller-Wiser, #4121, Euless, TX 76039.* WHY THE DINOSAURS DISAPPEARED is .50/.22 from John Dooley, POB 459, Trinidad, CA 95570. There are two printings of this mini, the first has a mispelled title.* SOCIAL COMMENTARY FOR OUR TIMES 2 is .50/.22 from Klutz Enterprises, POB 3684, Chico, CA 95927.*TALES OF THE GIANT OCTOPUS 1 and LITTLE BOOK OF HORRORS 1 are .50/.22 ea from Hutchinson Bros, 5851 Pine Knob Lane, Clarkston, MI 48016.* IT'S TIME FOR ANOTHER JOE COMIC is .15 from the Hutchinsons.* JUST ANOTHER EIGHT PAGE WONDER 9 is .50/.22 from Walt Rodgers, POB 605, Blairstown, NJ 07825.* ZOT 10 1/2 is .25/.22 from Scott McCloud, POB 698, Tarrytown, N Y 10591-0698.* I'm still receiving zines with no address inside. Your name, address, and the cost of the magazine should always be on the inside with your copyright notice. Make yourself a note and stick it on your drawing board.* SENSAWUNDA 9 is $1/.39 from Kevin Standlee, 1853 Second Ave., Sutter, CA 95982. FOX 10 is $2/.39 from CW.* CAPTAIN SAUCER 15 is $1.39 from Doug Holverson, R R 1, Soldier, IA 51572.* Ed Vick has a 1986 Alternative Calendar. It's $3.39 pp.* CITY LIMITS GAZETTE 14 is $1.50 plue .39 from Bruce Chrislip, 6217 5th N W, Seattle, WA 98107. Steve Lafler is interviewed in this one.* Steve Willis couldn't take his hibernation and he has these new ones out: RETREADS 3,4, and 5; CRANIUM FRENZY 5, and DOG OF DAWN, DOG OF DUSK. $2 pp each from him at 385 1/2 Irving, Pullman, WA 99163.* R. K. Sloane who did some comix back in the late sixties when Gary Arlington was publishing has returned to the biz and he has some gory ones for sale. One is a zine devoted to Ed Gein ($1.50 pp), the other is PLAN 9 COMIXXX ($1.50). Write to R. K. Sloane, 500 Montclaire S. E., Albuquerque, N M 87108. Remember, you must enclose an age statement when you order underground comix.* There is a new GAY COMIX in your local store if that's your persuasion.* DEATH RATTLE 2 is out, but this is incorrent and will confuse people--this is the second volume of DEATH RATTLE and some of the material is simply reprinted in color. This #2 has a cover by Pete Poplaski, and inside work by Jaxon, Eisner, and Rand Holmes. $2 at your store.* Is that Ben Grimm, the Thing, thumbing up on the cover of CEREBUS 80? None other than. Dave Sim likes to get into it with Marvel. Kevin Eastman and Peter Laird got together with Sim and there will be a meeting of Cerebus with the Teenage Mutant Ninja Turtles in July of '86. The big question is who that mystery woman is on the back of CEREBUS 80.* Renegade marches on with some new titles.

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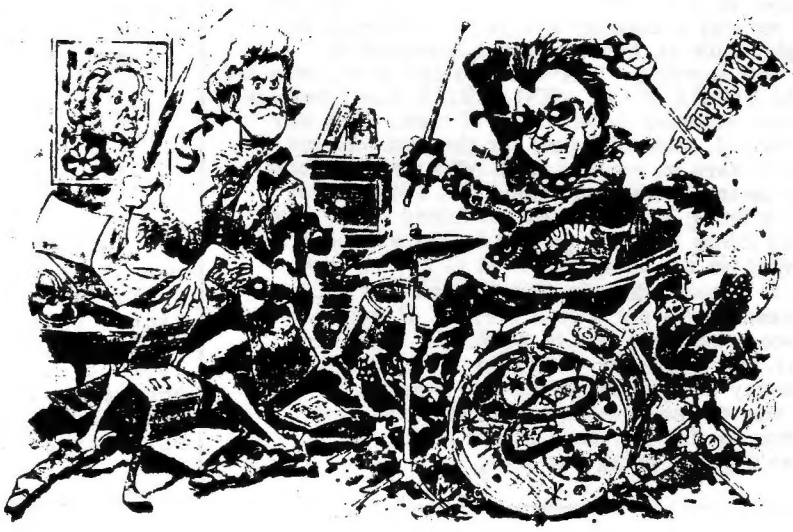
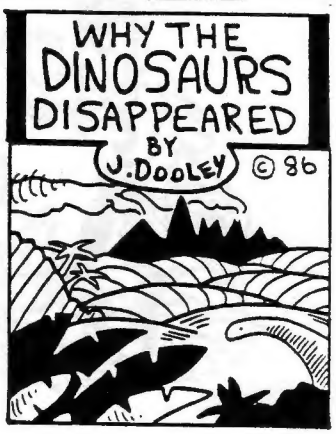


Note to DOUG HOLVERSON; THOSE UGS MAY BE OLD, BUT THEY CAN STILL DANCE.
-DON FARON.

Some nice short stories in REVOLVER. I'm enjoying Darrigo and Taylor's WORDSMITH and that was a great Burdon cover on FLAMING CARROT 10. Valentino has nearly finished NORMALMAN and now that all 12 are in I would say he's done an incredible job of parodying just about all the excesses of the mainstream comics. Renegade is collecting together all of Howard Cruze's BAREFOOTZ for an anthology which will be out in March.* Mike Dowers and some other Washington cartoonists got out a nice premier issue of the SEATTLE STAR. Jim Williams did the cover.* EL VIBORA 70 is $7 from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN, in this one you can read Crumb's story about Jelly Roll Morton in Spanish.* WORLD WAR 3 ILLUSTRATED #5 is $2.63 pp from Vincent Salas, 402 Berry St. #5, Brooklyn, N Y 11211. Magazine style slick with pulp guts, this one has a lot of great political satire, a thumb of the old pen at the Reagans and Falwells of the world and well done.* ABYSS ONE is $1.25 from Green, 452 Stanford Dr., Arcadia, CA 91006.* Joe Zabel's DEEP FEAR is $2.56 pp from CW. 81/2 x 11/ 2 good e-c style stories.

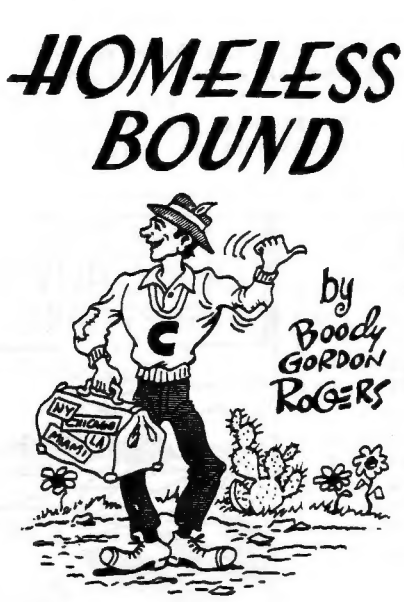
C.G



A comment I read recently in a fanzine bothered me a little because it suggested that hype was necessary to stimulate the buyer; well, perhaps that is true of some buyers, particularly in this era of over-hype, but that is not the way I see things and certainly not the way I work in COMIX WAVE nor do I ever intend to start working that way. I receive a lot of small publications each month and I mention all of them in the newsletter. I do not review them. I do not talk about them extensively. I don't feel it necessary to say anything about them at all if I don't feel like it. Sometimes I will make a remark about a zine, but rarely. I am not a critic, indeed, it would be rather absurd to criticize what is for the most part apprentice work by young artists who are in the process of learning both the craft of cartooning and the business of publishing and relating to people in general. It is meaningless to say this or that is good or bad by some personal bias. My viewpoint is no more or less valid than anyone else's. Why should I inflict it on everyone simply because I write the newsletter? I often make comments about things that interest me and as for the mini-comix, it is enough that I publish them and get them out for people to see. It is for others to review and argue about them.

This whole business of mini-publishing is a game, a hobby. It is for those who wish to play, not for anyone else. Some people join and play for awhile, then they go on to other things that interest them. Far too many people are taking it too seriously and not having a good time. Point is, if you're not having a good time with the minis, what are you messing with them for? When something bums you out, get away from it. And if you have to be SOLD the minis, then they are not your trip. None of us is interested in SELLING you the minis. We like this game and we play it together and you are welcome to join and play with us, but we are not interested in SELLING you anything. I have traded and given away far more of the COMIX WAVE MINI-SERIES than I have ever sold. I never expected to sell many of them. The way things developed, each mini paid for the next one and I was able to keep on running them off without running up a large personal debt and feeling that I was paying everyone's printing bill. So I do not intend to say a lot of flattering things to try to get you to buy a mini; if you like what we are doing and want to buy some of the comix to support the trip, great; if you don't, it doesn't mean you're not a good person. If you are one of those people who has to be SOLD something, that's okay, too. Just stick with your tube; there's a lot of money being spent to sell you everything. I like the way the minis work and most of the guys who continue in this trip seem to like it. too, so I expect we'll go on doing our thing.

CBS' recent BUGS BUNNY/LOONEY TUNES ALL-STAR 50th ANNIVERSARY turned out to be a long testimonial for the product Bugs Bunny and had very little to do with the character. With the exception of Chuck Jones and Friz Freleng, none of the people who worked on the cartoons were represented, making the program, in my eyes, an insult to the entire animation community. Lorne Michaels simply used Bugs Bunny as an excuse to parade a lot of his "stars" before the camera. I don't know about anyone else, but I don't give even a fraction of a damn what Cher or Bill Murray or Candace Bergen think about Bugs Bunny and Porky Pig. They had nothing to do with the creation of those characters and Michaels should have left the space to those who had. Not one single complete cartoon on the program! Very little research on the character of Bugs Bunny which evolved out of Walt Disney's Max Hare and was modified by Hardaway, Clampett, Avery, Jones, McKimson, and others over the years. I know the problem with attributing credit in the field of animation--it's a team, never an individual, and it has become routine to give the director credit for the various cartoons, which means 99% of the guys who do the work are never heard about. If you talk to any one animator, you'll hear different versions of who created this or that character. I wouldn't give Friz Freleng credit for Porky Pig, because I have seen all the Porky cartoons and I think Bob Clampett has had a lot more to do with the development of Porky's personality; anyone who has seen the early Porky cartoons knows there is a lot of difference between that fat rough stuttering pig and the slimmer more polished character who appears say in the 1942 A TALE OF TWO KITTIES which introduced Tweety and Sylvester (who was then one of two bulbnosed cats based on Abbott and Costello). The CBS special trivialized the work of many people, but you can be certain of one thing: Bugs Bunny will be seen and remembered long after most of the "stars" on that show are forgotten.* Gordon Boody Rogers was a cartoonist who did a lot of strips and stories during the 1940s. The Boody comes from the fact that he was a good kicker when quarterbacking his team down in Childress, Texas, where he still lives. HOMELESS BOUND is a series of anecdotes about his childhood and youth more than an autobiography; he's not much on exact dates and you won't really find out much about cartooning, but it's hilarious. C.G



DON'T WORRY, IVY--- AH'LL THINK A MINUTE AN' GIT A IDEA HOW T' DO IT WIFOUT A BUCKET!!
OH WOE IS US! WE FERGOT T' BRING A BUCKET T' FILL TH' BAFFTUB WIF!
FUST, AH'LL FIND A GOOD OL' ROTTEN LOG T' LAY MY SKULL BONE ON SO'S IT'LL BE NICE AN' REE-LAXED--
HAVE YUH THOUGHT O' A WAY YET, PAPPY DEAR?
DON'T DISTURB HIM, CHILE---HE'S CON-SIN-TRATIN'!
Z Z ZZZ Z
SOUNDS LIKE HE'S ASLEEP T' ME!
THET'S WHEN HE CON-SIN-TRATES BEST! WHEN HE'S AWAKE HE HAS SO MANY GOOD IDEAS IT'S HARD FER HIM T' DECIDE WHICH ONE T' USE!
DO YUH MEAN THET THIS IS NOO YOLK CITY AN' NOT OUR NATIVE HILLS?! HOW CUD WE POSSIBLY BE HEAH INSTEAD O' THAR??
SPUT--SPLUT--- THROW 'EM IN THE CAN AND THROW THE KEY AWAY!!
HALT---IN THE NAME OF THE---
---LAW!
YUH CAN SLOW DOWN SUM, IVY---- THEY IS BEGINNIN' T' DRAG THEIR TONGUES!!
AH AIN'T GONNA SLOW DOWN 'TIL AH'M BACK ON OUR OWN PROPERTY--- AH WUZ NEVAH SO HOO-MILL-EYE-ATED IN ALL MY BORN DAYS!!
U.S. 22

This feature was called "Babe" in the comic books. Bell Syndicate was interested in a strip and changed it to "Ivy Green", but she never got out of the barn!